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(From the "Times.")

(Continued from page 600.)

Gloucester, Sept. 7.

The leading vocalists in the *Passion of St Matthew* on Wednesday were fully prepared, and sang the trying solos as if they had been Germans and to the manner born. The *Grosse Passions-Musik* was evidently familiar to them. The soprano was Mdle Sophie Löwe, the contralto Madame Patey, the tenor Mr Edward Lloyd, the bass Mr Santley. A more efficient vocal quartet it would be hard to find. Then, too, in the subordinate parts, Miss Bertha Griffiths, a young contralto of decided promise, and Mr. Maybrick, the baritone bass, who, with excellent discrimination, looks up to Mr. Santley as his model, did real service. Thus the execution of so much as was vouchsafed to us of Bach's sacred masterpiece was more or less complete in each particular department. Into minute particulars it is needless to enter, but it may without hesitation be added in conclusion that this performance will be pointed to with marked distinction in future records of the Three Choir Festivals. The principal singers in Beethoven's *Mount of Olives*, which, after the interval of an hour, followed the *Passion of St Matthew*, were Mdle Albani (who seems to be as much at home in Beethoven's as in Handel and Mendelssohn's music), Mr. W. H. Cummings, and Mr. Maybrick. The performance was generally effective; but this early effort in the sacred style of the Giant of the Orchestra, despite its many and unquestionable beauties, appeared somewhat dramatic, occasionally even operatic, after that which had preceded it. At night the first part of Mendelssohn's *St Paul* and the second part of Haydn's *Creation* were given in the Cathedral. But of the evening performances generally it will be more convenient to speak in an article apart.

Yesterday's programme, one of unusual variety and interest, opened with Mr. Arthur Sullivan's overture, *In Memoriam*—if "overture" that may be termed which is purely elegiac. The merits of this beautiful composition, which, originally written for the Norwich Festival, has on more than one occasion been heard at the Crystal Palace and elsewhere, are widely known and appreciated. It is a genuine poem in music, and its essentially religious character, enhanced by the happy use of the organ in the peroration, being strictly in keeping with the theme to which it is dedicated—the remembrance of a beloved parent—justly entitled it to the place it occupied in the selection of this morning. Every pains was taken by the conductor and his fine orchestra to ensure an efficient performance, and the result would have satisfied the author himself.

Next to *In Memoriam* came a "Kyrie Eleison" for solo voices and chorus, with orchestral accompaniments—part of a mass by Mr B. Luard-Selby, a musician of considerable promise. The entire movement is tuneful, smoothly written for voices and instruments, and everywhere marked by appropriate devotional feeling. The quartet of leading singers—Miss (not Mrs) Adela Vernon, Miss Griffiths, Mdme Patey, and Mr Cummings—were all that could be wished; and the "Kyrie" left a generally favourable impression. It was followed by a colossus, in the shape of Johannes Brahms' "German Requiem," which immediately absorbed attention, and kept it undisturbed until the very last chord. This magnificent piece was composed to a German text, instead of to the familiar Latin, there being, as Professor Macfarren reminds us in his exhaustive and interesting analysis, certain tenets in the Roman Mass for the Dead at "variance with the principles of the Reformed Church." "Hence," he adds, "the 'German Requiem' is not a *Missa pro defunctis*, but an exhortation to the living," like our English Burial Service. We at present only know it through an English version. As Mr Arthur Sullivan's "Overture," which began yesterday's performance, was composed as a tribute to the memory of his father, so is the "German Requiem" a tribute to the memory of a no less beloved mother. It would be hard indeed to conceive one more earnestly felt or more eloquently expressed; and Herr Brahms has not only reason to be proud of his *Requiem* because it is a truly noble example of art workmanship, but because of its admirable fitness for

the object that suggested it. To its general merits testimony has already been given, and a word about the performance is all that will be looked for. The singers in the "German Requiem" had almost as difficult a task—here and there quite as difficult—as some of the most trying passages in the *Passion of St Matthew*; and the fact that they came out from the ordeal with equal success is no little to their credit. The chorus and orchestra are taxed to the utmost by Brahms' independent writing, which not unfrequently recalls the still more uncompromising Beethoven in his grand *Missa Solennis*—to say nothing of J. S. Bach, who, judging by his music for the Church (motets included), was even less prone to study the convenience of voices. Nevertheless, several numbers in which shortcomings might have been looked for, and even readily excused, were among those rendered with the greatest fluency and precision. As a striking instance may be named the extraordinarily wrought-out fugue, set to the text, "But the righteous souls are in the utmost of God, nor pain nor grief shall come them nigh"—a bold and original feature of which is the tonic pedal bass kept on incessantly from the opening bar to the end; and, again, the powerfully solemn illustration of the words, "When the last awful trumpet soundeth," the climax to which, "Grave, where is thy triumph! Death, oh! where is thy sting?", can never fail to be impressive, if the singers enter into the spirit of the music, as they certainly did on the present occasion. The solo passages were intrusted to Mdle Sophie Löwe and Mr Santley, who, it need scarcely be added, made them as effective as they could well be made. A few defects allowed for, indeed the admirers of Brahms must, unless terribly exacting, have been more than gratified by this performance of what may be regarded not simply as his most ambitious, but as his most entirely successful achievement.

The *Requiem* of Brahms was succeeded, and worthily succeeded, by one of the most familiar, scholarly, and melodious anthems of the late Dr. Samuel Sebastian Wesley, the production of which on this occasion was another appropriate tribute to the great organist and composer whom Gloucester held in such high and deserved esteem. Every amateur of pure and solid English Church music knows, or ought to know, the anthems of Samuel Wesley. A better choice could not possibly have been made, and it is agreeable to add that for the greater part a better or more carefully-balanced performance could not have been desired. More or less fatigued as the chorus singers naturally were by their spirited and arduous endeavours to do what was expected from them in the *Requiem* of Brahms, they nevertheless brought to the anthem of their gifted countryman an energy and vigour that seemed indomitable. The opening quartet and chorus must have persuaded every attentive listener how zealously all were intent upon the work before them, and how much, in honour of the regretted musician, it was to them a labour of love. From beginning to end there was scarcely a weak or faltering passage to be noted. That after so imposing and elaborate an effort as that of Brahms, the simpler but in no way less earnest work of the English organist should have come out so brightly, is an incontestable sign of its genuine quality. The solos were assigned to Miss Adela Vernon, Madame Patey, Messrs Cummings and Santley, Mr Done, of Worcester Cathedral, (who on this occasion undertakes the duties which were to have devolved upon the late Mr. Townshend Smith), being at the organ. About the glorious *Lobgesang* of Mendelssohn, which brought this long but never uninteresting programme to a conclusion, it must suffice to state that the orchestral movements were played with remarkable spirit, and that the choral parts offered but few occasions for criticism. The solos were allotted to Mdle Sophie Löwe, Miss Vernon, and Mr Edward Lloyd. The duet, with chorus, "I waited for the Lord," and the air, "The sorrows of death," with its impressive sequel, "Watchman, will the night soon pass?", by Mr Lloyd, were among the most noticeable points. To the sublime chorale, "Let all men praise the Lord," the entire congregation rose.

The *Messiah* to-day, with Mozart's additional accompaniments—of all "additional accompaniments" the most to be commended, or at any rate the least to be discountenanced—was, as it has ever

been, the crowning achievement of the Festival. No fewer than 2,468 people were present. That the chorus, the orchestra, the soloists, and the new conductor, Mr Harford Lloyd, knew every note of it by heart may readily be understood. One of the causes of the almost invariably good performance of the great "Sacred Oratorio" lies in the fact that the voice parts, both for chorus and leading singers, are so uniformly well written. In this respect Handel stands side by side with Mozart, his illustrious successor, and possesses an incalculable advantage over his contemporary and now acknowledged rival, Bach. Examine the solo airs, for soprano, contralto, tenor, or bass, and not a single one can be pointed to that lies otherwise than easily and gracefully for the voice. The musical hero of the present time, Johannes Brahms, might derive a suggestive lesson from this. To-day, in accordance with ordinary custom, the solo recitatives and airs were distributed more or less equally among the leading artists. To Mdle Albani, now a practised Handelian singer, and intelligent as she is practised, was assigned the lion's share of the soprano music, from the recitative, "There were shepherds," and "Rejoice greatly," in the first part, to the most truly devotional of songs, "I know that my Redeemer liveth," in the second; Mdle Sophie Löwe, also an experienced adept in oratorio, undertaking "How beautiful are the feet," and the air, "If God be with us," the last of which is not unfrequently omitted, on account of its being placed immediately before the final chorus. The tenor music was divided between Messrs W. H. Cummings and Mr Edward Lloyd, the former's share being limited to the opening recitative and air, "Comfort ye, my people," with its sequel, "Every valley," which comes directly after the Overture—an introduction, by the way, like other orchestral preludes of Handel, having little in common with the spirit of what is to follow. Mr Lloyd gave the *Passion* music, from "Thy rebuke" to "But Thou didst not leave His soul in hell" (Part I.), and the furious denunciation, "Thou shalt dash them in pieces like a potter's vessel" (Part II.). How competent are both these gentlemen to their respective tasks, the lovers of Handel are aware. Mdme Patey was charged, appropriately enough, with the most important airs assigned to the contralto: "O thou that tellest glad tidings," the pathetic "He was despised," and the touchingly simple "He shall feed His flock" (the pendant to which, "Come unto Him," was allotted to Mdle Albani). Nevertheless, Miss Bertha Griffiths, who created so favourable an impression on the opening day, by her delivery of "Woe unto them," in *Elijah*, joined Mdle Löwe, Messrs E. Lloyd and Santley, in the two quartets, "Since by man came death" and "For as in Adam all die," and Mr Lloyd in the duet, "O! death, where is thy sting?" The bass music of Part I.—comprising "But who may abide" (so often given to a contralto), and "The people that walked in darkness," were confided to Mr Maybrick, Mr Santley taking "Why do the nations so furiously rage together?" and "The trumpet shall sound" (accompanied by Mr T. Harper), in the sequel. As usual, at certain choruses, such as "Hallelujah" and "Worthy is the Lamb, Amen," the entire audience rose to their feet, as if by electric sympathy; and it is not overmuch to believe that the great majority would gladly have joined their voices to those of the chorus in the oft-reiterated "Hallelujah," and in the final chorus of the multitudinous "Amen," which brings the oratorio to so grand a climax. Thus, once again, the sublime strains of the *Messiah* have been reverentially listened to within the sacred walls of a cathedral, where a fitting performance is regarded by very many earnest people in no other light than that of a solemn act of worship. And, after all, in this unequalled work, the music so devoutly reflects the text that such a conclusion, in the minds of those who think music never so well employed as when thus employed by Handel, is not altogether unworthy consideration. Moreover, it should be remembered that the *Messiah* is not a musical drama built upon some Scriptural theme, like *Samson*, *Judas*, *Solomon*, &c., but a sacred oratorio in the purest significance of the term. The oratorio commenced at half-past 11 and terminated at 4 p.m.

(By TELEGRAPH).

Night.

The special free service to-night proved an unqualified success, the Cathedral being crammed to the doors. It was difficult to find even standing room. The musical part of the service began with Dr S. S. Wesley's arrangement of the "Old Hundredth." The psalm of the day was sung to a chant by Dr Goss (in E), the "Gloria" being strengthened by the orchestra. The Canticles, *Magnificat* and *Nunc Dimittis*, were by Mr. H. Gadsby. The anthem was Parcell's "O sing unto the Lord." The prominent solos were undertaken by Messrs Cummings and Santley. In the hymn during the offertory, sung by full chorus with orchestral accompaniments, a majority of the congregation heartily joined. Then came Handel's "Hallelujah" from the *Messiah*. The Blessing was pronounced by the Bishop of the diocese, and as voluntary the March of the Priests, from Mendelssohn's *Athalie*, was performed by the orchestra. Mr S. G. Hayward presided at the organ, M. Sainton being principal violin, and Mr C. Harford Lloyd conductor. The congregation was not less attentive and evidently impressed than it was numerous.

Monday, Sept. 10.

A summary of the evening performances at the Shire Hall and Cathedral included in the programme of what has been in certain respects the most successful Three Choir meeting ever held in Gloucester may be briefly presented. The selection from Schumann's *Paradise and the Peri* at the first concert failed to excite any remarkable degree of interest; nor was the execution of this by no means easy music up to the general average of excellence achieved in other instances. The C minor symphony of Beethoven, however, and Wagner's *Tannhäuser* overture were both played with spirit by the orchestra, and a concert overture in E flat by Mr Montague Smith, a young composer, who already shows that he has studied his art to excellent purpose, was heard with satisfaction and received with applause, not only because it was a novelty, but on account of its own unquestionable merit. Mr Smith's first overture, in fact (if his first it be), is good enough to encourage a well-founded hope that his second will be still better. The remainder of the programme—excepting M. Sainton's admirable performance of Mendelssohn's concerto, to which reference has already been made—consisted almost exclusively of familiar vocal pieces, requiring no special comment. The evening of Wednesday was devoted to a performance of oratorio music in the Cathedral, as substitute for the customary miscellaneous concert in the Shire Hall, going far to prove how steadily the conviction of those who desire to perpetuate the Festivals takes root, that sacred rather than secular compositions should form the staple object of attraction. This, it will be admitted, tends more and more to conciliate opponents and disarm objection. Some have complained that, instead of the entire *St Paul* and the entire *Creation*, only the first part of each was given; yet, bearing in mind the fact that *Elijah* and the *Hymn of Praise* were both included in the programme of the week, even the most enthusiastic admirers of Mendelssohn must have felt satisfied. Moreover, an occasion thus permitted of listening to the bright and cheerful strains of Haydn was difficult to ignore; and, as according to the general scheme, this could not otherwise have been obtained, Mr Harford Lloyd is provided with a reasonable excuse. The first part in its integrity, from any great work, is surely preferable to "selections," no matter with what excellent judgment contrived. Bach's *Passion* (St Matthew) was shortened of its colossal proportions in order that Beethoven's only oratorio might follow, while Schumann's *Paradise and the Peri* was curtailed of seven numbers for the sake of a miscellaneous series of pieces, vocal and instrumental, in which some leading artists might be heard. On the other hand, the oratorios of Mendelssohn and Haydn, although only one division of each was vouchsafed, came to us, at all events, according to the fashion in which their respective authors had imagined them. Herr Niels Gade's cantata, *The Crusaders*, received with such favour at the last Birmingham Festival, when given under the direction of its composer, was the feature of the second and last miscellaneous concert in the Shire

Hall. This cantata, into the character and merits of which it is unnecessary again to enter, hardly came up to expectation; nor was the performance commensurate with the just claims of the music, a certain want of preparation, not to be remarked in other far more trying works included in the week's programme, being evident throughout. That the leading singers, Mdme Sophie Löwe, Messrs E. Lloyd and Santley, one and all, were competent to their tasks need hardly be said; the general effect, however, was spiritless, and the impression created anything but vivid. *The Crusaders* is by no means difficult, but its adequate execution demands a nicety of gradation and detail, the absence of which is the more to be regretted, inasmuch as (like Schumann's *Paradise and the Peri*) it was new to the Gloucester public. The second part commenced with an overture in B flat, by Mr C. V. Stanford, of Trinity College, Cambridge, a musician of recognised ability. Spirited, symmetrically constructed, and scored for the orchestra with excellent effect, this new overture was well given under the direction of its composer, and liberally applauded. Another feature worth mentioning was Weber's *Concertstück* for pianoforte, with orchestral accompaniments, played by Miss Agnes Zimmermann with the neatness and brilliancy for which that highly talented lady is noted. Mr W. H. Cummings introduced an air by Handel, "La bella Pastorella," of which the autograph manuscript was at one time possessed by Dragonetti, the renowned contrabassist. The air is pleasing, and would have been welcome as a curiosity, even had it been less well sung than by its present owner. The rest of the programme consisted chiefly of familiar vocal pieces, operatic and otherwise, sung by Mdme Albani, Mdme Patey, Miss Griffiths, Messrs Santley and Maybrick. The notice of the German *Requiem* credits Mr Edward Lloyd with a share in a performance to which he did not contribute. As every one acquainted with the great work of Herr Brahms is aware, the solo passages are written for soprano and baritone; and these, as stated further down in the notice, "were entrusted to Mdme Sophie Löwe and Mr Santley." The praise inadvertently awarded to Mr Lloyd was due, as the context shows, to the singers in the *Requiem* generally. Dr Wesley's anthem, given on the same occasion, was "The Wilderness" (to the text of Isaiah), regarded by many competent judges as his finest effort of the kind.

The early cathedral services every morning during the week—which naturally stand high among the "quiet and salutary changes" admitted by Bishop Ellicott "in the arrangement and conduct of the Festivals"—were for the most part well attended. In the choice of music due regard was paid to the late Dr Wesley, whose service in F, and anthem, "Blessed be the God and Father," have both been included. Thus respect was shown where respect was manifestly due. About the general success of the Festival there cannot be the slightest doubt. The prevalent fine weather was greatly in its favour, as were also the excellence and variety of the programme—in the selection of which Mr Harford Lloyd, for reasons easy enough to appreciate, showed not only musical judgment, but extreme tact. There were other reasons, however. The Gloucester authorities had, in fact, clearly made up their minds that this 154th meeting of the Choirs should be a demonstration. Hereford took the same ground last year, but Gloucester has gone further than Hereford; and the earnest desire that Worcester should once again become one of the Festival brotherhood, in accordance, more or less, with the old traditional custom, was strongly, if indirectly, evidenced by the proceedings of the week. It is, indeed, more than likely that conciliation on both sides may lead to a renewed fellowship. Not to sacrifice space to figures, it may be stated briefly that the *Gloucester Journal* gives the sum total of donations for the charity received at the doors of the Cathedral as £882 2s. 11½d., to which, it says, "have to be added the stewards' contributions, which, if estimated at £5 each, would amount to £885. The grand total in that case realised for the benefit of the Charity would amount to no less than £1,767. To this it is just possible there may have to be added some surplus from the sale of tickets, unabsorbed by the expenses." * Respecting the attendance, it will suffice to add that *Elijah* attracted a larger number (1,981) than on any previous first day, while the crowd that flocked to *The Messiah* (2,468), on the last, was without precedent in Gloucester.

* This is not likely, if it be true, as reported in some papers, that there is a deficit of £161 on the balance of receipts and expenditure.

John Hullah Speaks.

[REPORT FOR THE YEAR 1876, BY JOHN HULLAH, ESQ., INSPECTOR OF MUSIC, ON THE EXAMINATION IN MUSIC OF THE STUDENTS OF TRAINING COLLEGES IN GREAT BRITAIN.]
(Concluded from page 606.)

My representations made for the fifth time last year, respecting the occasional meeting of students of both sexes in colleges under the same direction for the performance of choral music, have been effectual in one instance. The experiment made by the British and Foreign School Society, of which I spoke last year, not having been attended with any results other than the improvement and gratification of those concerned in it, has been several times repeated, and the more advanced students of Stockwell and the Borough Road have, during this year, met several times for the performance in its complete form of music already studied in detail in their several institutions. The result, as manifested at the last "teacher's meeting" at Stockwell, which I had the pleasure to attend, proved most gratifying to the many friends of the society who were present, and was certainly most creditable in every way to all concerned in its production.

During the past year several of the colleges have been placed at a disadvantage in their musical examinations by a change of teacher or of method, in some instances of both. These changes will, I believe, eventually be productive of good, one of the recent consequences of them having been further additions to the number of musical instructors in training colleges from the ranks of musical professors of the highest class.

I return now to the subject of musical instruction in elementary schools.

In the course of the five years during which I have had the honour to fill my present office, I have examined individually nearly 9,000 students, the great majority of whom are now schoolmasters and mistresses. Of every student who, prior to 1872, left a training college in which he had remained two years it may be said that he left it possessed of some musical skill and science, in many instances, as I know, of very considerable. A very large number of acting teachers not educated in training colleges were, as I have also reason to know, fair musicians before they entered their profession, and a still larger number have become such since they have done so. It is, therefore, certain that the list of masters and mistresses in schools receiving grants from your Lordships must contain a very large number who could more or less efficiently "teach children to sing from notes." It is as certain too that this number increases annually.

As yet, however, it is equally certain that "singing from notes" is altogether an exceptional subject in elementary schools, and that the amount of musical accomplishment on which I have already been able to report to your Lordships year by year, has hardly yet been brought to bear on the elementary school. Every class of the community has directly or indirectly profited by the impulse given to musical instruction by my Lords in 1840-1, except that particular class which it was hoped and believed would profit most largely from it. Indeed, what has latterly been done for music in schools has rather impeded than furthered its improvement. The "songs" for the last few years required of scholars are not merely worthless as means of musical culture, but they take up time that might be given to the real study of the subject, and thus, so I have been repeatedly told by schoolmasters whom I know to be competent to teach, prevent their turning their knowledge to account in teaching their pupils—not half-a-dozen songs, but—music.

Music is the single subject in which our future school teachers are prepared, at a considerable expenditure of time and money, the results of the teaching of which are neither ascertained with any precision nor recorded.

In elementary schools, perhaps in all schools, teaching and examination act and re-act upon one another. As that which is not taught cannot be examined in, so that which it is known will not be examined in is not likely to be taught.

Musical examination in elementary schools would seem to be the natural sequence of musical examination in training schools. Of the value of musical instruction in both, your Lordships have repeatedly shown your recognition. To put within reach of the people innocent and cheap recreation is an object confessedly worthy of the attention of an enlightened government. Music, at the lowest estimation, is one among the most innocent of recreations, and of all recreations assuredly the cheapest to those who can make it for themselves.

The difficulties of musical examination in elementary schools are, no doubt, considerable. I forward to your Lordships' Secretary together with this report a scheme whereby I hope to have proved that those difficulties are not insuperable. I have the honour to be, &c.,

JOHN HULLAH.

To the Right Honourable
The Lords of the Committee of Council on Education.

A Festival Sermon.

(Preached in Gloucester Cathedral by BISHOP ELLICOTT.—Sept. 4.)

The weather on Tuesday morning presented an agreeable change to the boisterous November wind and drenching rain which prevailed throughout the previous day. The sun shone brilliantly, and flags suspended from the Corn Exchange, from the tower of St Nicholas church, and at other places, gave an appearance of animation to the streets. The bells of the Cathedral rang a merry peal, and large numbers of visitors hurried into the city from all directions. The spectacle of three Mayors, two Recorders, and three Corporations walking in procession through our streets is, we believe, unparalleled in the annals of the city. Shortly after nine o'clock the Blue Coat boys drew up outside the Tolsey, the rendezvous, and waited until the civic authorities of the three cities were ready to start for church. A move was made about ten o'clock, and with "funeral pace and slow" the Corporations walked to the Cathedral, Gloucester leading, then Worcester, and Hereford bringing up the rear. The showy scarlet gowns of the aldermen of Worcester and Hereford put their gownless councillors quite in the shade. Each of the civic bodies was preceded by an officer bearing a sword of state, and other officers with gold or silver maces. Mr Granville Somerset wore his full wig and silk robes as one of her Majesty's counsel learned in the law; Mr Francis Guise, recorder of Hereford, wore his wig and gown; and Mr Francis Jones, town clerk, was similarly attired. As soon as the Cathedral doors were opened the choir was crowded, and when the service commenced every seat except that of the Dean, and every inch of standing room, was occupied. Numbers crowded into the north transept, where they could hear little and see less; but when the sermon was commenced the gates of the ambulatory were opened, and people crowded therein anxious to hear the Bishop. Among the congregation were the Mayor of Bristol, Mr A. M. Skinner, Q.C., Dr Stainer, Mr Gambier Parry, Mr B. St John Aekers, Mr Charles Sumner, Mr Dearman Birchall, Mr Graham-Clarke, and many of the stewards. As the procession entered Mr S. G. Hayward played the National Anthem, and the congregation remained standing until the choristers and clergy had taken their places. It is difficult to understand why the service was not held in the nave. A slight temporary alteration of the seats would, we imagine, have rendered this feasible; and it would have prevented disappointment to great numbers who were desirous of being present, but were driven away, unable to obtain even standing room. The first part of the prayers was intoned by the Rev. Precentor Clark, and the remainder by the Rev. A. S. Loxley. The service was Croft in A, and the anthem was Sir F. Osseley's "O sing unto God." The singing was certainly not creditable to the united choirs. The anthem was indifferently sung, except the bass solo by one of the Worcester choir; and the responses (Tallis's) were hurried, and altogether wanting in impressiveness. Before the sermon the hymn, "The Church's one foundation," was sung to Dr Wesley's "Aurelia," a tune first heard publicly in Gloucester Cathedral about twenty years ago, but which has since become so popular that it is known and sung everywhere, even, as we happen to know, in Western Canada, whenever a few members of the English Church assemble for public worship. On Tuesday it was given with much heartiness by the whole of the great congregation; and, as the sun poured in through the south windows at the moment and lit up the whole of the building, the scene presented was one which will not soon be forgotten.

The Bishop gave as his text, "That, when ye fail, they may receive you into everlasting habitations" (St Luke xvi., 9), and proceeded to deliver the following sermon:—

The grave fact, that the permanent interests of the Charity connected with this Triennial Festival must be considered to be in some degree endangered at the present time, is the reason why I am now here; and why, with others, I am anxious to do all that can be done to keep up in its full efficiency a Charity of long standing in our own and the two neighbouring counties.

With regard to the particular form of sustaining it, which, it is right to say, has come down to us in an unbroken sequence from a period as distant as a century and a half ago, and rests upon what we may almost call local traditions, little need be said. Most of you know my general views and opinions, and to these it is quite unnecessary for me to allude on the present occasion. This, however, I may properly and rightly say—First, that so great do I deem the good effected by this Charity, so serious and indeed seriously increasing are the needs which it is designed to supply, that I should feel myself acting with something more than unkindness to the silent and uncomplaining recipients of our Christian bounty if, at a critical period in the sequence of these Festivals, I failed to put private opinions somewhat in the background, and to appear in this place to press upon you to aid a cause which, as I will show to

you in the sequel, even more than ever requires our earnest and benevolent support. Yes, the widows and orphans of our local clergy, those left behind, and bequeathed, as it were, to our sympathies by good and true servants of our common Lord, men who bravely bore the heat and burden of the day and are now resting in Paradise—these widows and orphans of many we may have familiarly known are now silently appealing to the charitable hearts of the worshippers in this ancient House of God during the present Festival. To stand apart now, now when their interests seem more than usually at stake, would be, for me at least, to fail in a vow made before God to be merciful for Christ's sake to the poor and the needy; and so I now stand before you, asking you—most earnestly asking you—to help the helpless, and to do all that can be done on this side the grave in alleviating not want only, but often, with that want, patiently borne and abiding sorrows. Secondly, not to look back to those strange days when races and balls formed a part of the week's arrangements, but simply to confine myself to the time during which I have been connected with this city and diocese, it is right that I should notice that many a quiet and salutary change has taken place in the arrangement and conduct of these Festivals. I should be much wanting in gratitude to the stewards and to the guardians of this noble Cathedral if I did not thus publicly recognise the distinct efforts on their parts to make all that enter these venerable and historic walls feel verily that they are entering into the presence of the Lord of Sabaoth, and that they come here to take part in soul and spirit in a great series of the noblest and most heart-moving forms of praise where-with it has entered into the heart of man to adore and glorify his Maker. These efforts on the part of the Dean and Chapter and the stewards I most joyfully recognise, and I feel with thankfulness that they have removed from before me some privately-felt hindrances, and also some real stumbling-blocks.

But let us now turn to the suggestive words from Holy Scripture which I have chosen as the general introduction and guide to the one subject that alone deserves prominence in our present thoughts—not the Festival, but the touching and holy cause which it is the design of the Festival to support. Few words, perhaps, in Holy Scripture are better calculated to touch our best sensibilities, or to give to the whole subject that tinge of pensive mystery which, perhaps, on occasions like the present really more effectually and more profitably influences the soul than what is too often considered the off-told tale of prosaic want, and homely, but believe me only too commonly, biting and saddening poverty. The words of the text are, no doubt, difficult of interpretation. Several who now hear me will know this well and will remember with me that the true reading of the passage is other than that which appears in our authorised version. Still it will not be incorrect to say that the general meaning, and that which now may be taken as the leading thought for our present meditations, does certainly seem to involve a reference to the blessed future which may be the permitted issue of a timely and benevolent use of those worldly means that God in His providence may have assigned to us. The uses to which earthly wealth may be put, aye mammon, wealth in its worst and most material aspects—mammon, too often allied with covetousness and unrighteousness, are not, (so the mysterious words seem to tell us) wholly confined to this side of the grave and the visible realm of the things that perish. No, friends may be made by it, unseen, unknown friends, who may never be able to make their gratitude known here, but who, in the mystery of an unfolding future, may yet disclose hereafter all the blessings that timely beneficence bore with it; its power, not only to relieve want, but to avert want's worst temptations, hopelessness, and bitterness, and that dull sense of misery which so often deadens the whole spiritual life and flings forward its shadows into the unrevealed future. Bounty can do all this; every offering that will be placed on yonder table may bear its part in procuring to the giver the mysterious yet blessed welcome in the world beyond, when many a relieved and rescued one will be among the first to acknowledge and receive the loving and believing benefactor, and to tell the whole story of timely aid, and of all the spiritual blessings it bore with it, amid the rest and peace of the everlasting habitations.

Such a view as this many and many a deep thinker has taken of the passage before us. I press it not as the only meaning which the dark and difficult words may bear, but certainly as one that may be taken by the sober interpreter, and which, under the circumstances of our present meeting, seems perhaps more than commonly applicable. For who are they whom we are here met together to aid? Those who have the strongest claims, even on our ordinary human feelings and sensibilities—the widow and the orphan; those who, an inspired writer has said, silently call forth the manifestation of religion in its purest and truest form. And not the orphan and the widow under the general aspects of sorrow

and struggling, which, in this restless nineteenth century, the very words seem in themselves to imply, but the orphan and the widow under circumstances which a very little consideration will show to be more than usually sad, and more than commonly appealing to our sympathy and aid. I am now pleading for the widows and orphans of our clergy—for those whose really touching case it will do us all good a little more carefully to consider. Few, perhaps, even among the practically-benevolent and tender-hearted, have completely realised what a sad picture of utter heart-suffering is presented by the great majority of those for whom these Festivals were charitably called into existence.

(To be continued.)

Gloucester Musical Festival.

(From the "Gloucester Journal.")

The attendances at the various performances in the Cathedral and Shire Hall have been as follows:—

Tuesday morning (Cathedral)	1981
Tuesday evening (Shire Hall)	502
Wednesday morning (Cathedral)	1312
Wednesday evening (Cathedral)	1092
Thursday morning (Cathedral)	1247
Thursday evening (Shire Hall)	708
Friday morning (Cathedral)	2468

9310

The collections made after each service and performance in the Cathedral, but not after the concerts, have been as follows:—

	TUESDAY.	£ s. d.	£ s. d.
Morning service	56	19	5
" performance	168	17	1½
Evening service	4	6	0
Interest on the Worcester fund	95	10	0
		325	12 6½

	WEDNESDAY.	£ s. d.	£ s. d.
Morning service	4	18	5½
" performance	100	12	9
Evening service	4	13	6
" performance	28	18	1½
		139	2 10

	THURSDAY.	£ s. d.	£ s. d.
Morning service	4	9	4
" performance	68	14	8
Evening service	22	2	2
		95	6 2

	FRIDAY.	£ s. d.	£ s. d.
Morning service	3	15	3½
" performance	237	13	11
Evening service	80	12	2½
		322	1 5½
		£882	2 11½

We may add that the collections made for the Charity at the last three Festivals have been as follows:—

GLoucester, 1874.

Collections, £585 8s. 3d.; stewards' contributions and dividends, £570; total, £1,155 8s. 3d.

Worcester, 1875.

Amount collected at the doors on the two days, £702 13s. 7d. (including about £90 dividend on money invested for the Charity); contributions promised as a guarantee fund, £578; total, £1,280 16s. 7d.

Hereford, 1876.

Collected at the doors and stewards' contributions, £1150 1s. 6d.; subsequent donation, £5; total, £1155 1s. 6d.

BADEN.—Mlle Adèle Hippus, of St Petersburg, where she enjoys a high reputation as a pianist, gave a concert at the Conversationshaus on the 28th August, and more than confirmed the favourable impression she had previously produced here. She was much applauded in her solo pieces as well as in the "Variations, Fugue, and Scherzo, on a Theme of Beethoven's, for two Pianos," by M. Saint-Saëns, the other performer being Herr Hans von Bülow, who acted also as conductor. Herr C. von Kottbus, of Dresden, was the vocalist. He sang two German songs, one by A. Jensen, and one by Johannes Brahms, and two Russian songs, "Kroschka," by Balachow, and "Hutorotschek," by Klimovsky.

Bishop Ellcott's Speech at the Mayor of Gloucester's Luncheon.*

"It is with very great pleasure that I rise to return my best thanks in behalf of the venerable Dean and the Chapter and of my brethren of this diocese, whom you are here present so kindly and so charitably to support. I did not like to miss the opportunity, though I had friends elsewhere, of supporting our worthy chief citizen on this very interesting occasion. And so, my dear friends, I will, with the warning hand of the clock before me, very simply and very heartily thank you all for your very kind recognition of the poor services that I have tendered to the Charity this morning. I can only say that I have myself made one humble offering to the Charity, and I feel, though a little tired at present, still quite sure that I shall never regret it. The humble offering which I have made is a walking tour I had projected on the snows of Switzerland. I find myself called, whether rightly or wrongly I do not know, 'an episcopal mountaineer.' I was going to the snows of that fair land this year, but circumstances to which I slightly adverted in my sermon reminded me that I had better steer clear of them, and send my son there instead out of honour to Switzerland; and now I am here rejoicing in the support that you are all tendering to the Festival. Really there is nothing more to be said than this: if my words in the sermon did presage some anxiety as to the future Festivals, such a loyal, kindly, and hearty gathering as the present, under our worthy chief citizen, gives me the greatest possible hopes that the great and noble Charity will remain unimpaired. Nothing now remains, my dear friends, except to say that the many clergy of this diocese—the hard-worked, the faithful, the patient, the earnest—are now in their hearts solemnly thanking you. These are times in which there is much pressure, and a nobler and more charitable work I am persuaded than that in which you are about to engage cannot be named by any one. I thank you, then, in the name of all mentioned, and I beg to wish you all happiness and real Christian enjoyment in this our triennial Festival."

* Corn Exchange, Gloucester, Sept. 4.

PROMENADE CONCERTS.

On Saturday night M. Henri Ketten made his first appearance this season, and was cordially received. He played Mendelssohn's G minor Concerto with delicacy and finish. M. Ketten was applauded, and, at the conclusion, "re-called," when he played, in acknowledgment, Mendelssohn's Presto in E minor. In the second part of the concert he introduced three of his own compositions, which served to display his facility of execution. The remainder of the concert was composed of a march by Lachner, the "Dance of Almas," from Mr F. H. Cowen's cantata, *The Corsair*, and the "Airs Hongrois," by Ernst, played by Mlle Pommereul. The vocalists were Mlles Rajmondi and Cristino and Signor Medica. On Wednesday night the first part of the programme was devoted to compositions by Handel and Haydn, the *pièce de résistance* being "The Farewell" Symphony by Haydn, written for a special occasion, and well known to musicians and amateurs. The Symphony was remarkably well played, under the direction of Signor Arditi, and the concluding bars of the *finale*, as the musicians one by one left their desks and extinguished the light, created evidently great amusement, which culminated at the point when the conductor finds himself alone. The astonishment of Signor Arditi was so comically expressed that his first appearance as an actor must be pronounced "a decided success," and the audience applauded him so vehemently at the conclusion that the *maestro* was obliged to come forward and bow his acknowledgments. During the week several new songs have been introduced successfully; Signor Arditi's "Il Gitano," sung by Signor Medica, notably so. Some of last season's successes were also brought forward, Signor Arditi's "The Page's Song," naively sung by Mlle Derivis, and the same composer's valse song, "L'Incontro," sung by Mlle Ida Cristino, winning, as usual, hearty applause.

RICHARD WAGNER TESTIMONIAL.

COMMITTEE.

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Mr GEORGE CRITCHETT.

Rev. H. R. HAWEIS.
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Mr EDWARD DANNREUTHER.

A TESTIMONIAL of Regard in commemoration of his Visit to England will be presented to HERR WAGNER. The Committee appeal to all his English friends and admirers to join in it. All contributions will be duly acknowledged in the *Times*. Cheques to be made out to the Honorary Treasurer, Hon. RICHARD GROSVENOR, 12, Orme Square, W., and crossed "The Wagner Testimonial Fund—Messrs Drummond."

To ADVERTISERS.—The Office of the *MUSICAL WORLD* is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, SEPTEMBER 15, 1877.

MOST of our readers are aware that the letters which Chopin wrote home from Paris were destroyed at Warsaw. But the details connected with the deplorable fact are not generally known. We make no apology, therefore, for condensing from the pages of friend Dwight the following graphic account contained in the new *Life of Chopin*, by Moritz Karasowski, who says:—

"After Chopin's death, the articles in his rooms in Paris were put up at public auction. Miss J. W. Stirling, a Scotch lady, his pupil and enthusiastic admirer, bought the furniture of his two saloons, with the mementos found there. She took it all with her to her home and with it formed a sort of Chopin-museum. In this collection was a portrait of the genial artist, painted by his friend, Ary Schaffer: a Pleyel grand piano, on which Chopin usually played; a service of Sèvres porcelain, with the inscription: 'Offert par Louis Philippe à Frédéric Chopin 1839'; a costly, and sumptuously inlaid casket (a gift from Rothschild); finally, carpets, and covers for tables and fauteuils, nearly all wrought by the hands of the artist's fair pupils. Miss Stirling provided in her will that after her death all these mementos should fall to the mother of the artist, she so revered. Accordingly they were carried, in 1858, to Warsaw. After the mother's death, in 1861, they came into the hands of Chopin's sister, Mme Isabella Barcinska. This lady occupied the second story of two contiguous houses which form the boundary line between the 'Neue Welt' and the 'Krakauer Vorstadt,' and belonged to Count Andreas Zamoyiski. At the very beginning of the political disturbances, preceding the insurrection in January, 1863, some young men (quite contrary to the general feeling), resolved to threaten the life of every governor. . . . On the 19th of September, 1863, at 6 o'clock in the evening, Count von Berg was returning in his carriage, surrounded by an escort, from the Belvedere to the royal palace. When the carriage came to the place where the 'Neue Welt' and the 'Krakauer Vorstadt' meet, there was a loud report from the fourth story of Count Zamoyiski's house, followed by some Orsini bombs. A few minutes afterwards soldiers surrounded the two houses; all the women found in them, whether dressed or undressed, were dragged into the street, and then set at liberty; the men, on the contrary, were taken to the citadel. Like a stream of lava, bearing all before it, the infuriated soldiery rushed from one story to another. Furniture, pianos, books, manuscripts, in a word all they found in the house, was thrown into the street. Pieces of furniture too large were first hacked up with axes, the legs hewn from the pianofortes, etc. On the second story, which Chopin's sister occupied, all the mementos of the great artist, that had been preserved with the greatest piety, were destroyed. The piano on which he had learnt to play (from the manufactory of Buchholtz), the first confidant and reproducer of his youthful works, was hurled by the vandals into the street." When night

* Fortunately the Pleyel instrument, which had been sent from Scotland in 1858, was not among the other mementos, but was in the possession of Chopin's niece, Mme Ciechomska, who lived in the country.

came on, the soldiers built a wood-pile of these articles upon the square, at the foot of the monument to Copernicus, and brought forth from their barracks kettles which were filled with wine, rum, alcohol and sugar from the plundered shops. They brewed some punch, which they drank to the sound of merry songs. To keep the fire up, they finally threw into the flames all the pictures, books, and papers, among which were also Chopin's letters to his family written eighteen years before. Eye-witnesses assure us, that an officer gazed for a long time at Chopin's portrait painted by the hand of his friend, before he ruthlessly consigned it to the flames.

"The loss of all the other memorials is not so painful as the annihilation of the letters, in which Chopin had poured out his whole soul, full of love for his family, of patriotism for the land of his birth, of enthusiasm for his Art, and admiration for all that is beautiful and noble. Extremely interesting, and of value for the historian of culture, would have been the letters which he wrote from Paris at the time he was daily receiving laurel wreaths as an artist, and came into close contact with the highest persons, as well as with the Coryphæi of Art in the French capital; for he described all those experiences most vividly and truly. It is also to be lamented that the lively spirit and sparkling wit of these communications are lost to the world. In fact, a single stroke of Chopin's pen often depicted the most interesting and important of his contemporaries, more strikingly than the long, elaborate descriptions of many other writers."

We cannot help thinking that the Governor, Count von Berg himself, who, by the way, was not hurt, would, had he known what was going on, have hastened to save from destruction the relics of one of Poland's most distinguished sons.

OCCASIONAL NOTES.

In his *Briefe an eine Ungenannte*, Ferdinand Hiller says: "There are times and epochs when nearly all sense of beauty seems to have deserted the producers in Art, and, I fear, we live in one of these periods. The persons to whom I have alluded strive after the new, the exciting, the piquant, and the effective; they desire to surprise, and even dumbfounder; at any cost, they are determined to be deep, original, and clever; they confound the beautiful with the conventional, with what has superficial polish, and despise the beautiful, simply because they scarcely comprehend it. True, it has been given only to the rarest geniuses in art and poetry to be at the same time deep and beautiful—but why not at least strive to be so? The beautiful, after all, is, and always will be, more beautiful than ought else."

ONE of the principal innovations at the Palace of the Tuileries during the reign of Louis XIV. was the "Salle des Machines," situated in the north wing, between the Pavillon de l'Horloge and the Pavillon de Marsan. Built in 1662, after Vignani's design, it was the largest theatre in Europe. It contained about 8,000 persons, and occupied the entire breadth of the north wing of the palace. The stage was 41 metres in depth, while the proscenium opening measured 11 metres in height. The auditorium was 50 metres deep, 16 broad, and 16 high. The machinery was something extraordinary. The Marquis de Sourdeac invented a lift which carried up 100 persons at once. It was in this theatre that *Ercole amante* was first performed, and that the King, the Queen, and the principal members of the Court, male and female, took part in the fairy ballets given between the acts; it was in this theatre that Molière's *Psyche* was represented, and—irony of Fate—that, a century later, the most bitter foe of kings, the National Convention, held its sittings.

COMPOSERS were formerly not so particular about the novelty of their librettos as they now are. During the last century, at least 25 took as a subject *Adriano in Siria*, without counting 3 others at the commencement of the present century, namely, Migliarucci, who brought out an *Adriano in Siria* in 1811; Portogallo and Farinelli, who did the same in 1815; while Mambelli followed suit for the opening of the theatre at Como. The first *Adriano in Siria* was set by Pergolese, 1734; then came those by Caldara, 1735; Duni, Mysliveczar, and Ferandini, 1737; Graun,

1745; Ciampi, Francesco, 1748; Ciampi, Legrenzio Vincenzio, and Abos, 1750; Adalfati, 1751; Perez and Scarlatti, 1752; Hasse, 1753; Bernasconi, 1755; Galuppi, 1760; Bach, Christian, 1764; Guglielmi and Majo, 1766; Sacchini, 1770; Holzbauer and Schwauenberg, 1772; Cabalone, 1773; Cherubini, 1782; Nasolini, 1790; and Mayer, 1798. But even more popular with composers than *Adriano in Siria* was *Alessandro in India*, which was set by Leo, 1727; Porpora and Vinci, 1730; Hasse and Mancini, 1732; Bioni, 1733; Schiassi, 1734; Pescetti, 1740; Graun, 1744; Gluck, 1745; Latilla, 1753; Perez and Galuppi, 1755; Jomelli, 1757; Scolari and Piccirini, 1758; Holzbauer, 1759; Cocchi, 1761; Majo, 1767; Naumann and Sacchini, 1768; Bertoni and Cabalone, 1770; Paisiello, 1773; Corri, 1774; Rust, 1775; Mortellari, 1779; Cimarosa, 1781; Cherubini, 1784; Gresnick, 1785; Chiavacci, 1786; Caruso, 1787; Bianchi, 1788; Tarchi, 1793; and Pacini, 1824.

PROVINCIAL.

DUBLIN.—Miss Elena Norton, composer of the comic opera *The Rose and the Ring*, has just completed an operetta in one act, entitled *Don Giovanni Thompson*; or, *Too many Strings to his Bow*, the libretto by Miss Mary Heyne, a performance of which is to be given in a few days at the Royal Irish Academy of Music, and to which the admission will be by invitation. Miss Elena Norton, who is a native of this city, is to appear here as Arline in *The Bohemian Girl*, with Mr Carl Rosa's company next April.—*Express*.

BRADFORD.—Madame Rose Hersee's Opera Company at the Prince's Theatre have given for the first time Meyerbeer's *Huguenots*, with success. There was a capital house, and applause was frequent. Especial interest was attached to the performance on account of Mme Rose Hersee herself impersonating Valentine. She proved fully equal to the occasion, singing with spirit and displaying to advantage the fine voice which she possesses. She was, on the whole, very well supported. Mme Cave-Ashton was especially successful as Margarit de Valois, her remarkably clear voice being heard to great advantage. Miss Florence St John deserves a special word of commendation for her performance of Urbano, the Page.

RAMSGATE.—The new Marina has been fully appreciated by those who have availed themselves of its advantages. The promenade and buildings, being under cover, have been constantly crowded, independent of the weather. The chief evening attraction, during this month, is a grand concert held at the "Etablissement," a handsome and spacious edifice after the style of those so common on the Continent. The programme consists of well-known vocal and instrumental music effectively rendered by Messrs Gerard Coventry, F. Penna, Mme San Martino, and Miss Frytherch. On the top of the cliff are the Victoria Gardens, where a military band performs a good selection of music on the promenade to a numerous and select assembly of residents and visitors.—*W. A. J.*

MARGATE.—At Mr Lott's sixth and last recital, on Monday evening, Sept. 10th, on the splendid new organ at St John's Church, built by Messrs Gray & Davison, the following pieces made up the programme:—

Allegretto, in G minor, and "I waited for the Lord," *Lobgesang* (Mendelssohn); Adagio, in A (Onslow); March, from *Ode to St Cecilia* (Handel); "My heart ever faithful," and Prelude and Fugue (Bach); Andante, in E minor (Silas); Allegro Moderato, in B flat (Handel); Andante in F, varied (Calkin); Adagio, in D, and "Evening Prayer" (Smart); Wedding March (Mendelssohn).

WEIMAR.—The chief of the police has issued orders that no one is to be allowed to play the piano with open windows; yet Weimar is reputed one of the most musical cities in Germany. Perhaps that is the reason of the new regulation.

PALERMO.—The marble bust which Sig. Rosario was commissioned by the Municipality to execute of Sig. Petrella has been set up in the Villa Giulia, not far from the bust of Donizetti. It is an admirable likeness. On the bass-relief a laurel wreath is twined round a lyre without strings, and on the ribbon binding the wreath are inscribed in gold letters the names of Petrella's principal scores.

MILAN.—Mme Adelina Patti will sing ten evenings next November at the Scala, the operas selected being *La Traviata*, *Faust*, *Il Trovatore*, *Il Barbiere*, and *Dinorah*. The only other artists at present engaged are Nicolini and Maini.—The following works are promised during October and November at the Teatro Dal Verme: *La Forza del Destino*, *Gabriella Candinio* (a new opera by Sig. Augusto Moroder, with words by Sig. E. Golisciani), *Norma*, *Un Ballo in Maschera*, and *Lina*, the last opera by Sig. Ponchielli.

A MODEL OPERAHOUSE.

(Communicated.)

The new Operahouse at Leicester, which has just been completed, was opened on the 6th inst. with a grand full dress concert, commencing with the National Anthem, performed by a full band and chorus, the solos being sung by Mlles Carina Clelland and Enriquez, Messrs Shelley and George Fox. Mlle Cronin was the solo pianist, and Mrs Priscilla Frost the solo harpist. Miss Carina Clelland, who is a great favourite here, had an enthusiastic reception, and received the first encore of the evening for her splendid rendering of "Casta Diva." Miss Enriquez was recalled for her fine singing of "Kathleen Mavourneen," and Mr George Fox for "The Village Blacksmith." During this month the enterprising lessee and manager, Mr Elliot Galer, devotes the new theatre to operas in English. The principal artists engaged are: *Prime donne*—Miss Carina Clelland, Miss Alice May, Miss Edith Percy, and Mme Tonnelier; *contralti*—Miss E. Collins and Mrs Elliot Galer; *tenori*, Messrs Shelley, Traverner, Grantham, and Galer; *bassi*—Messrs Norman, Kirby, Pope, and Durand. The band will be led by Mr H. C. Cooper, and the conductors are Mr G. B. Allen, Mus. Bac., and Mr T. Melling. The band and chorus number about 60 selected London professionals. The operas announced for performance are *Faust*, *Don Giovanni*, *Il Trovatore*, *La Traviata*, *The Lily of Kil-larney*, *Rose of Castille*, *Satanella*, *Maritana*, and *The Bohemian Girl*. This new theatre, of which Mr Phipps is the architect, rises to an elevation of three storeys, the ground storey consisting of a series of stone arches leading to the different portions of the auditorium, the box-office being at the extreme end of the series. Next to this is the pit entrance, a spacious vestibule, capable of holding a large portion of intending playgoers under cover before the opening of the doors. The remaining series of arches lead through another spacious vestibule, with tessellated pavements, handsome lamps, and artistic decorations, to a well-lighted and spacious staircase of stone. On the first landing the means of egress are most ample. From the pit there are no less than three outlets available, the same number from the gallery, and equal accommodation from the high-priced parts of the house; so that it is believed the entire building can be emptied in less than five minutes. The entrances to the gallery are quite distinct from the others, and at least 600 persons can stand under cover before the doors are opened. To reduce the risk of fire, which in 95 per cent. of cases arises in the workshops, the carpenter's and property-master's workshops are built in a yard at the side of the theatre, entirely away from the main building. Two large cisterns, holding each 15,000 gallons of water, are placed at the top of the building; while, still further to reduce the risk of fire, it is Mr Galer's intention to render fireproof every bit of canvas used in the borders. The building is divided into three distinct sections by means of thick party walls; thus the dressing-rooms are shut off from the stage, the stage from the auditorium, and the latter from the front entrance.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, SEPTEMBER 13th:—

Overture, D major, Op. 60	... ..	Romberg.
Romance, F major, Op. 50	... ..	Beethoven.
Fantasia and Fugue, G minor	... ..	Bach.
Minuetto from the Symphony in G minor	... ..	Sir W. S. Bennett.
Andante for the Organ, A major	... ..	S. S. Wesley.
March—Abraham	... ..	Molique.

SATURDAY AFTERNOON, SEPTEMBER 15th:—

Variations on a Choral...	... ..	Bach.
Andantino from the Fourth Symphony	... ..	Mendelssohn.
Organ Concerto, C major	... ..	Handel.
Air with Variations	... ..	W. T. Best.
Andante and Finale from the Serenade for Wind Instruments in C minor	... ..	Mozart.
Scene of the Conspirators, "Viva Augusta!"	Ernani	Verdi.

VENICE.—Auber's *Fra Diavolo* was recently given at the Teatro Malibran, for the first time here. The local critics are very angry that the public received it coldly; but perhaps the unsatisfactory manner of its performance may account for this last fact.

Richard Wagner's Stage-Festival-Play.*

(Continued from page 603.)

After the audience of the *Götterdämmerung*, on the evening of Aug. 30, had behaved like a pack of crazy people, and by screams, calls, clapping of hands, pounding, stamping, and all sorts of boisterous noises, had gone regularly mad, but had finally moved the most named man of his time to step forward, a preliminary gentle cooling off in any way was very salutary; for on the outside a cold, cutting wind blew about the temple, and the way to the town was muddy, wet, and long. The abrupt transition out of the boiling heat of enthusiasm into the prosaic evening shower of the outer world must to many a one have been quite suggestive of reflection. Wagner came forward to hold once more one of those discourses, which afford so deep an insight into the most secret thought and feeling of the so talented, yet so bewildered man. First he alluded cursorily, with formal thanks, to his royal benefactor; then he turned at once to the self-sacrificing troop of artists suddenly made visible behind a parting curtain, who had rendered the success of his work possible, and he took just this occasion (!) to express his bitter animosity against all those who had stood against his enterprise, whether as doubters, as opponents, or as neutrals. His words were ice to the crowd dripping with the sweat of enthusiasm. * * * This time also he received every mark of homage coldly, inwardly unmoved and with a certain misanthropical contempt, as a tribute due to him; and even now, when he had finally reached the long sought goal, we saw him filled only with anger and disdain towards all who were not blind worshippers, and with an intolerance, worthy of the Vatican, for every free expression of opinion, to which in fact an angry stamping of the right foot lent a heightened emphasis.

We willingly recognize that Wagner is the most important, the most richly gifted, and the most conspicuous among the opera composers of recent times; but even he will not escape the experience, that nothing passes away more swiftly than the intoxication of enthusiasm, and that applause leaves no visible traces behind it.

Through four evenings we sat before a remarkable work, which it was certainly very interesting to hear for once, but which could in no way satisfy a cultivated sense and taste for Art; which seemed unworthy of the prodigious stir that was made about it, and did not answer to the expectations that had been cherished concerning it.

Beautiful form is one with beautiful soul in Art. Form and substance must appear identical in an Art-work; the imperishable principle in it must come before us in a perfect outward shape, involuntarily holding all our senses in sweet bonds. But the work, which Wagner brings us as the Art-work of the Future, in spite of certain single traits of grandeur and significance, is a thing which undervalues all law and tradition, a thing formless, absurd, wrought by pattern. In its dreary soag-speech, so opposed to singing, it is an unbeautiful mongrel between opera and drama, which can have only a negative meaning for the present and for the history of Art. Let us guard, then, the precious Art possession of our German people, won amid hot toil and conflict; let us spread protecting hands over the noblest legacy that has come down from our fathers. Should these modern musical theories and strivings, to which they built a temple and offered up hecatombs in Bayreuth, seize hold of the nation, then indeed a *Götterdämmerung* (Twilight of the Gods) for our beloved Art of Tones would be inevitable. Let us leave it in serene trust to the future to pass judgment on the new Art style preached by Wagner and upon his Music-Drama. Its judgment on this "most magnificent hallucination of a musical subjectivity arrived at its last height,"† cannot be doubtful.

LEIPSIK.—There were twenty-seven competitors for the prize offered by Herren Siegesmund and Volkening for the best Pianoforte Method for beginners. The judges, Herr Reinecke, of Leipzig, Herr Seiss, of Cologne, and Professor Kullak, of Berlin, decided unanimously in favour of Herr Urbach, Cantor at Egeln. The prize work will be published almost directly. The first thousand music-masters who make application will each receive a copy gratis, and post-free.

* From *Dwight's Journal of Music*.
† F. Naumann: *Musik-Drama oder Oper*.

TREASURE TROVE.

Through the recent death of a German nobleman, a collection of autographic documents of celebrated composers has come into the possession of Dr Joseph Müller, formerly editor of the *Allgemeine Musikalische Zeitung*. It derives additional value from the fact of its having hitherto remained perfectly unknown. Its whilom owner preserved it jealously from curious eyes, and even left injunctions by will that the letters and works included in it should not be published till after the lapse of several years. There are 37 original letters, namely:—J. S. Bach, 3; C. Ph. Bach, 2; Beethoven, 4; Couperin, 2; Gluck, 4; Grétry, 2; Handel, 7; Haydn, 3; Di Lasso, 1; Lully, 3; Morley, 1; Mozart, 4; and H. Schütz, 1. They are nearly all of importance. In addition to the above, the collection contains unpublished compositions by Bach, Couperin, Handel (a complete opera), Haydn, Lully, Mozart, and H. Schütz (fragment of an opera).

MUSIC AT BOULOGNE-SUR-MER.

(From our Correspondent.)

A grand concert took place at the Etablissement des Bains, the hour for the commencement being 9 p.m., while the price of entrance was fixed at 8 fr. In spite of this, there was a fair audience to listen to Mdme. E. Engally, "première chanteuse du Théâtre-Lyrique de Paris," and Signor Del Puente, well known in London. Instrumental music was represented by M. F. Lalliet, "premier hautbois du Grand-Opéra, Paris," and the orchestra of the Casino. M. Brunet fils acted as "pianiste-accompagnateur." The programme consisted of the overtures to *Der Freischütz*, *Les joyeuses Commères de Windsor*, *L'Echo des Bois*, and *Martha*, and two fantasias for hautbois by M. Lalliet. An air from *Le Prophète* and "Romance Russe" were sung by Mdme Engally, who also joined Sig. Del Puente in a duet from *Paul et Virginie*. Signor Del Puente's solos were "In un Boschetto" (Scuderi), "Dio possente" (*Faust*), and the grand scena ed aria from *Don Carlos* (Verdi). Mdme Engally and Signor Del Puente met with deserved applause. At the *matinée musicale* which took place on Friday, August 31, at the same place, besides the overture to *L'Etoile du Nord*, a fantasia on *Romeo and Juliet*, &c., there was a special attraction in the shape of two romances given by a young baritone, M. Isidore de Lara, who has taken the first prize at the Conservatoire of Milan quite lately, and who displayed his capability in Durand's "Comme à vingt ans," and his talent as composer in a romance of his own, entitled "Ricordi." M. de Lara was well received, and "recalled" after each piece.

At the Theatre there has been no change since I last wrote. *La Favorite*, *La Dame blanche*, *Le Trouvère*, *La Reine de Chypre*, &c., have been the attractions. X. T. R.

Boulogne-sur-Mer, Sept. 5, 1877.

RETURNED.

I.	II.
All welcome to my heart,	The simple little flower,
My own sweet bird,	I loved so well,
Thou'll ne'er again depart,	In some far distant bower
My first preferred!	Is gone to dwell;
I bade, through all thy flight,	I could not trace thy track,
Love's beacon burn,	But prayed a prayer
And called the weary night—	Some breeze might waft thee back,
Return! return!	My flower, my fair!
'Twas gloomy all the day,	Now thou again art home,
While thou wast flown,	My own blue bell,
And voiceless things would say—	My own sweet bird is come,
Alone! alone!	I loved so well;
When sad I op'd the door	And long the day shall be
And gazed around,	Ere thou wilt part,
Where cheerily before	To roam again so free.
I thee had found.	From my fond heart.

For WELLINGTON GUERNSEY from CAROLINE NORTON.

DRESDEN.—*Das Thal von Andorra* (*Le Val d'Andorre*) has been performed at the Theatre Royal. It was the last work got up by the General Director of Music, Herr Rietz, before he resigned the post of conductor. The opera of *Armin* is in preparation. Mdme Otto-Alvsleben has joined the company.

SHAVER SILVER ACROSS THE AGRICULTURAL HALL CONCERTS.

At the Agricultural Hall—or Horticultural Hall, as it might now be called—the attractions of a promenade concert are combined with those of a flower show. The connection, however, of the building with agriculture properly so-called is not lost sight of; meanwhile, the popular concert-singer, Mdme Liebhart (who, by the way, is known in her own country chiefly as an operatic artist), with Mr F. Kingsbury as musical director, has arranged a very interesting series of entertainments, described as “vocal, orchestral, and military.” The general programme comprises the names of a remarkably large number of distinguished artists. Among the soprani are Mdme Anna Bishop, Mdme Edith Wynne, Miss Frances Brooke, Miss Giulia Warwick, Miss Annie Sinclair, Miss Rhoda Temple, and Mdme Liebhart; among the contraltis, Mdme Antoinette Sterling and Miss Julia Elton. The principal tenors, baritones, and basses engaged are Mr Vernon Rigby, Mr W. H. Cummings, Mr George Porren, Mr Maybrick, and Mr Lewis Thomas.

Mdme Anna Bishop's performances, apart from their artistic merit, are particularly interesting as proofs of the immortality of the human voice. Scarcely more than thirty years have elapsed since Mdme Anna Bishop, after a long and brilliant foreign career, came to London in the character of an operatic singer, and gave a series of highly successful representations at Drury Lane, then under the management of Mr Alfred Bunn. After going once or twice round the world, she again returned to her native land, and, appearing this time at concerts only, renewed the very favourable impression that she had made some dozen years before. Some say that Mdme Anna Bishop then retired, and that the lady who now calls herself by that name is not the one who delighted London by the charm of her ballad-singing some twenty years ago. That, however, must be a mistake. The Mdme Anna Bishop of twenty and of thirty years since may be recognised by the quality of her voice, by her expression, and by her general style, in the Mdme Bishop who sang the other night as artistically as ever “Let the bright Seraphim,” in the first part of the concert, and “Home, sweet home” in the second.

To no singer were more than two pieces assigned; a limitation due no doubt to the fashion which prevails equally at Mdme Liebhart's and at Signor Arditi's of causing each piece to be repeated. This custom seems to deprive an encore of whatever value may at one time have belonged to it, and the next step should be to do away with encores altogether. The present system—borrowed, we believe, from the music halls—must obviously have the effect of limiting unduly the number of pieces in each programme. The best plan, under existing circumstances and as long as the present fashion in respect to encores endures, would be for each singer to come provided with two songs for every one set down in the programme. This would at least introduce a little more variety into the performances. But before long something worse than encores may be expected. Already it is no compliment to call for the repetition of a song, though it would be a marked slight not to do so. Soon the only mark of attention it will be possible to offer to an exceptionally successful vocalist will be a double encore. Mdme Liebhart's own contributions to the concert of the opening night were—“Sweet spirit, hear my prayer” and a new ballad by Mr G. B. Allen, called “Far from home.” The other singers were Mdme Antoinette Sterling, who was heard in Sullivan's “Lost Chord” and “Caller Herrin;” Miss Frances Brooke in “Thy Face,” and “Tell me, my heart,” Mr Vernon Rigby, and Mr Maybrick. With the exception of one overture (*Masaniello*), the instrumental music was all of the lightest kind; and the one pianoforte solo of the evening was a prelude and waltz composed and executed, with orchestral accompaniment, by Signor Tito Mattei. It must be added that Mr Kingsbury's band is excellent.

The whole of the third part of the concert was devoted to a sort of symphonic quadrille, the composition of the late M. Jullien, entitled the “British Army.” As originally designed, this so-called quadrille included music deemed specially appropriate for infantry, cavalry, and artillery; with national airs suggestive of English, Scotch, and Irish troops. The French, German, Russian, and Turkish national anthems have now been added; and the “British Army Quadrille,” which begins in the Spanish peninsula with war between France and England, ends in the peninsula of the Balkans with war between Russia and Turkey. The introduction of the German national anthem cannot be satisfactorily accounted for in connection with either of these contests. But the public are pleased to hear it, and the re-arrangers of this remarkable specimen of programme music may have wished to suggest that the events of 1870 and 1871 have led more or less directly, to those which are now taking place in Turkey. The performance of the Russian and

Turkish anthems, and the exhibition of persons in Russian and Turkish uniforms, furnish the public with opportunities for proclaiming their sentiments in reference to the Russo-Turkish war. What was once put forward as merely military quadrilles has now acquired a political character.

THE NATIONAL ANTHEMS OF ENGLAND AND PRUSSIA (5TH S. VIII. 168).

(To the Editor of the “Musical World.”)

SIR,—I have been asked by a correspondent of *Notes and Queries* “whether Dr John Bull copied from the Prussians, or whether the Prussians ‘annexed’ Dr John Bull.” The history of the German national anthem, “Heil dir im Siegerkranz,” which is sung to the tune of “God save the King,” was copied into the *Musical World* from the *Neue Berliner Musikzeitung*, on Feb. 29th, 1868.

“None of our readers,” says the Berlin editor, “are probably ignorant that neither the music nor the text belong to us, but that both are of foreign origin. We may, perhaps, mention that the tune is taken from the English ‘God save the King,’ composed by Henry Carey. Any one desirous of a very detailed account of this should refer to vol. i. of Chrysander's *Jahrbücher der musikalischen Wissenschaft* (Leipzig, 1863). But the text, also, was not originally German, having been written by a Danish subject for his king, Christian. It is first to be found in the *Flensburger Wochenblatt* for the year 1790 as a ‘song’ in eight strophes, ‘to be sung by Danish subjects on the birthday of their king,’ its author being Heinrich Harries, then editor of the paper. Cut down to five strophes, it was published some years afterwards (if I am not mistaken) in the *Spener'sche Zeitung* as a ‘Berliner Volksgesang,’ arranged by Schuamacher, a native of Holstein, and gradually became more and more widely diffused. Thus, therefore, an English melody and a Danish song—these constitute our so-called national anthem. . . . It is generally accepted as the national anthem, and not in Prussia alone, for most of the States belonging to the (old) Bund have also appropriated it.”

Dr John Bull was the author of a “God save the King,” but not of the one adopted by the nation. Dr Bull's is on four notes, intended to represent the four words, “God save the King,” as rung upon the church bells to the popular exclamation. That is the oldest kind of “God save the King,” it being derived from the Old Testament. When Solomon, Adonijah, and other kings were proclaimed with the sound of a trumpet, the people said, “God save the King.” Dr John Bull's “God save the King” is printed in Dr Kitchener's *Loyal and National Songs of England*. A claim has been set up for Dr Bull to the authorship of the National Anthem upon the strength of an “ayre” in a Dutch MS. copy of his compositions. The rhythm suits the words, but the tune is not the same. It would have been gratifying to us all to have been able to trace back our National Anthem to the typical John Bull, but it cannot be done without the help of imagination. There is not a trace of any “God save the King” as a National Anthem in the time of the Stuarts or before it. The MS. of Dr Bull's compositions was garbled by a late possessor to make the resemblance of the “ayre” somewhat greater. He added three sharps at the signature, to change the key to A major—an anachronism easily detected by a musician, because only two sharps would have been at the signature, and the third would have been marked as an accidental where it occurred, even if the eye could fail to note the much darker colour of the ink, under the varnish with which he had then covered the page. I had the advantage of having known the manuscript before it passed into his possession. Having been consulted as to its value, the manuscript was left with me to examine its contents, and I was too ardent a collector of old English tunes to fail to do so. I exposed the garbling of the Bull manuscript in 1856, after which it was withdrawn from inspection, and remains so to this day. Even the late Dr Rimbault was not allowed to see it, and a false copy in the key of G was sent to him. I have a transcript of that version in his handwriting, made for me.

The national songs for the Stuarts were two—“Vive le Roy” and “When the King enjoys his own again.” These are published in my collection of *Popular Music of the Olden Time*, with many quotations from contemporary writers to prove their adoption. The only passage I have seen which could be construed into “singing” “God save the King” is negated by the direction to sing the ballad to the tune of “Vive le Roy.” When Charles II. was proclaimed king, a ballad was written upon the event, which has the following burden or chorus:—

“Then let us sing, boys,
God save the King, boys,
Drink a good health, and sing *Vive le Roy*.”

See more in *Popular Music*, p. 430.

A third tune was employed for the laudation of James II., called "King James's Jigg," but still no "God save the King." Thus, after the Duke of Monmouth's rebellion had been suppressed, James made a progress through the west of England, and the ever-ready ballad-writer celebrated it in "The Western Triumph; or, The Royal Progress of our Gracious King James II. into the West of England"—

"Our gracious King, where e'er he came,
Was entertained with joy;
His presence did much comfort bring,
All crys Vive le Roy—"

to the tune of "King James's Jigg." A copy of this is in Pepys' *Collection of Ballads*, ii. 246. The earliest version of the words and music of our "God save the King" is included in *Harmonia Anglicana*, to which Henry Carey was a contributor. He is so named on the title-page, and, as Carey died in 1743, by his own hand, the publication of *Harmonia Anglicana* must have been before 1745, when this song, hymn, or anthem, became nationalised through the rebellion of that year. Moreover, the original copy begins "God save our Lord the King," which was changed to "God save great George our King," in 1745.

The authorship was claimed for Henry Carey by his son, George Savile Carey, when he arrived at manhood, and, in my judgment, no evidence has yet been adduced which can rebut his claim.

WM. CHAPPELL.

Stratford Lodge, Otlands Park, Surrey.

UNIVERSITY INTELLIGENCE.

CAMBRIDGE UNIVERSITY, SEPT. 10.

The Syndics of the Fitzwilliam Museum, in their last annual report, which was circulated at the end of the Easter Term, publish the following report of Mr Otto Goldschmidt, member of the Royal Swedish Academy of Music, upon the manuscript music in the Fitzwilliam Library. Mr Goldschmidt says:

"By desire of the Syndicate of the Fitzwilliam Museum, I have examined the contents of the Musical Library, the bequest of the late Lord Fitzwilliam. I have given more particular attention to the manuscripts, as forming by far the greater and more important part. These may be divided into two classes—those which are copies, or most probably copies only, and the several volumes of autographs. The former contains in many volumes a number of compositions, sacred, secular, and instrumental, deserving serious attention and identification. Without entering unduly into details, I would observe that, although the great Italian school, with which Palestrina and his contemporaries' names are connected, is represented in the Library, yet it is far richer in later Italian compositions, and it is among the latter that Mr Vincent Novello has chosen the specimens contained in the 'Fitzwilliam Music' volumes published about fifty years ago. Of the early Flemish school I found Orlando di Lasso's 'Cantiones sacrae,' four large volumes, while of German music there is but little, saving works by Hasse and Handel and instrumental fragments of various composers. Of English music, sacred, madrigalian, and instrumental, there is much well worth close examination; and there is a great deal of instrumental music and secular cantatas of different countries, partly bound up in miscellaneous volumes, and partly scattered among the ten parcels of unsorted music, which must be sorted and identified before an opinion can be pronounced.

"Reverting now to the autographs, assuming their genuineness, and putting aside for the present Queen Elizabeth's Virginal Book and the Handel Autographs, I would first call attention to Dr Blow's Autograph Volume (two parts bound in one) of Services and Anthems, and next to that ascribed to Henry Purcell (much less rich as to contents and calligraphic beauty than Dr Blow's). Blow's two volumes (800 pages) would, in my opinion, contain many services almost unknown, and of rare beauty probably, while their traditional reading and correctness must make this copy very valuable indeed. Then next in importance is Dr Croft's autograph copy of a selection from Henry Purcell's works, and Dr Boyce's selection of Italian and other music (two volumes), from which V. Novello has selected several numbers for his 'Fitzwilliam Music' publication. Considering the period at which these four very eminent musicians (all composers themselves) lived—viz., Dr Blow (1648–1708), Dr Croft (1677–1727), H. Purcell (1658–1695), Dr Boyce (1710–1779)—we have in these compilations of their own selection and penmanship a musical succession such as few libraries of music possess. Adding to them Queen Elizabeth's 'Virginal Book,' which contains a great number of original and adapted pieces for the virginal (an infant harpsichord), dating from the latter portion of the 16th century, the development of English music during a period of two and a half

centuries is thus illustrated by a series of original productions contained within the Library.

"I do not consider the Handel Autograph Volumes very important, although they are all more or less interesting; one or two have served the great composer as sketch books, and others have been put together from scraps. Vol. X. 3. 33 contains a fine autograph score of a Chandos anthem. X. 3. 29 contains three tunes for three hymns by Charles Wesley, which might be published along with a fine 'Musette' (in the same volume, I think) and one or two other detached pieces. X. 3. 42 contains an important and beautiful version of the famous chorals in *Acis and Galatea*, 'Happy, happy,' and an air from a 'Te Deum.' Allusion is made to your collection in the publication of *Acis* by the German Handel Society, vol. III., p. iv., as the source whence this chorus, reprinted there as an appendix, is taken. I shall not dwell on the printed portion of the collection, because I consider it as of little importance compared with the other, and as far surpassed by more modern collections. Before I proceed, however, to the second part of my Report, I would beg leave to mention that the foregoing remarks are open to correction, as being the result of a three days' inspection, while the task, in order to be decisive and final, would require very much more time. Should the opinion of the Syndicate as to the value of the collection be strengthened by the foregoing remarks, then, with a view to its being made useful, I would beg leave to urge the absolute necessity of a proper and detailed arrangement (*i.e.*, cataloguing) of its contents. This would comprise the classification, identification, and verification of the manuscripts—that is, of every composition, great or small. And it stands to reason that every composition must separately appear by name in a catalogue if it is to be of any use, and many volumes will require re-arranging, re-binding, &c. Under identification I understand the making sure of the authorship of the composers to whom the various compositions are attributed; while by verification I mean the correctness of the reading of compositions, upon which many different copyists in various countries have been engaged. In order to effect a proper comparison, collections of ancient musical masterpieces will have to be acquired, such as have been compiled and published in considerable number during the present century, both on the Continent and in England; and a competent musician, who is experienced and also a scholar, will have to take the work in hand, and devote to it many months. This done—and then only—the Syndicate will be in a position to determine upon the usefulness of publishing (and such publication would probably take a continuous form) selections from the general body of the MS. music. There are, however, portions of the contents of Queen Elizabeth's Virginal Book and of the Handel Manuscripts which, if the Syndicate thought proper, might be published (the latter probably in *facsimile*) without waiting for the general classification and re-arrangement above recommended, and such publication would be of great interest to students."

A CHILD'S SONG.

That little girl among the flowers, How happy does she seem,
So pretty that she is more like A sweet and heav'nly dream.
But where are all her playmates gone? They were not very kind to leave
her so;
A dog or horse might frighten her, And hurt her very much.
Then her mamma would be so vexed That she had gone alone.

If I'm a good and loving child, I hope to go to Heaven,
And play about the bright fields there, And sing the whole day long.
I never shall be left alone, For there is where the angels live;
And father, mother, brothers, sisters, All shall meet in joy,
To sing and praise for evermore The Power and Love of God.

HANOVER.—The two principal novelties during the forthcoming season at the Theatre Royal will be Verdi's *Aida* and Ignaz Brüll's *Goldene Kreuz*.

MUNICH.—Herr Keler-Bela has brought his very popular concerts in the Gardens of the Englisches Café to a close, after a prosperous season of three months.

COPENHAGEN.—Herr Ullmann is announced to visit this capital about the middle of October with a concert company, including Mdme Artôt-Padilla, MM. Padilla, Jaell, and Jules de Swert.—The Trebelli Concert Company, consisting of Mdme Trebelli, Mdle Valleria, MM. Behrens, Talbo, and Cowen (the last-named gentleman as accompanist on the piano), gave their final concert in the Tivoli concert-room, on the 25th August. It is now settled that Mdme Trebelli and Herr Behrens will sing early next year at the Theatre Royal, which was to re-open this month with *Le Roi l'a dit*, by Léo Delibes.

FUNERAL OF M^DME BOULAN.

At the French Chapel, King Street, Portman Square, a requiem mass was celebrated on the 7th inst., by Canon Tournel and the clergy and choir, previous to the interment, at St Mary's Cemetery, Kensal Green, of the lamented M^dme Boulan, youngest daughter of Sir Julius Benedict. Public sympathy and respect for a man of eminence in his artistic profession, as well as private sorrow for the loss of an estimable lady, induced many persons outside the immediate circle by whom this bereavement is felt to enter with the friends and mourners, and to fill the little chapel, as afterwards to crowd around the grave. Shortly before eleven o'clock, the coffin, of polished oak, with silver mounts, was carried from the house in Manchester Square, and placed in an open hearse-car of new design, with violet hangings. This catafalque, drawn by four plumed horses, was followed by the mourning coaches, four in number, containing the family and other mourners. At the entrance to the chapel Canon Tournel, with whom was one of the ecclesiastics of the Madeleine, in Paris, received the remains, and led the short procession up the centre aisle to the draped bier, round which were tall lighted candles. Sir Julius and his son-in-law, M. Boulan, walked together as chief mourners. Just before the reading of the Gospel, lighted tapers were handed to the friends, and the "credo-pall" was afterwards removed from the coffin, on which wreaths and crosses, formed of choice white flowers, were heaped in profusion. The music, consisting exclusively of the Gregorian chants, was, in obedience to the Cardinal-Archbishop's strict injunction, unaccompanied by the organ or any instruments. On the conclusion of the mass, at noon, the *cortège* was re-formed by Messrs Garstin & Sons, the undertakers, and proceeded to Kensal Green, where the body was deposited in a new brick vault, and the short remaining service brought the obsequies to a close.

WAIFS.

M^DLE TIEJENS.—We are glad to be able to announce that M^dle Tietjens was much better on Sunday, and able to take a walk in her garden. On Wednesday last she underwent another operation, which gave her much relief, and she now has every hope of being able to bear the journey back to London to-morrow.—*Times*, September 11. [M^dle Tietjens left Worthing on Thursday, by special train, and arrived at her town residence without suffering any ill effects from the journey.]

M^DME PATTI.—We are happy to be able to announce that M^dme Adelina Patti, about whose retirement from the operatic stage many unfounded rumours have been circulated, will next season resume her position as *prima donna assoluta* at the Royal Italian Opera, Covent Garden. The contract was signed on Friday.—*Observer*, September 9.

Mad. Marie Sass has been stopping at Biarritz.

The Baron Dervies has given up his famous orchestra at Valcluze. There will be no more Italian opera at Cairo; at least, not for the present.

Kiel's oratorio of *Christus* will be performed at the third Silesian Musical Festival.

It is said that Herr Hans von Bulow will direct a concert-tour in Scotland this winter.

Sig. Bottesini has been giving concerts at Leghorn, whence he was to proceed to Treviso.

Mad. Carvalho chose the part of Marguerite in Gounod's *Faust* for her re-appearance at the Grand Opera, Paris.

M^dlle Luigini, a daughter of a former conductor at the Grand-Théâtre, Lyons, is engaged at the Paris Opéra-Comique.

Herr Kretschmer, the composer of *Die Folkunger*, has completed a new opera, *Heinrich der Löwe*, having written both text and music.

There are hopes that *L'Africaine* will be ready at the Grand Opera, Paris, by November. It will be put on the stage with great magnificence.

Among the singers at the inauguration of the new synagogue in the Rue de Buffault, Paris, was M. J. Dias de Soria, who came from Bordeaux expressly.

The buffo opera, with words and music by MM. Ferrier and Serpette respectively, for the Bouffes-Parisiens, which was to have been called *La Lectrice de l'Infante*, will now be entitled *La Petite Muette*.

Roger's pupil, M^dlle Richard, who carried off the first prize this year at the Paris Conservatory, will appear ere long at the Grand Opera in *La Favorite*.

Signor Bevilacqua left London, *via* Brussels and Berlin, on Monday evening, en route for Moscow, to fulfil his engagement as conductor of the Imperial Operahouse.

The four leading *danseuses*, M^dlles Ricci, Viale, Mauri, and Zuliani, engaged for the forthcoming season at the Théâtre de la Monnaie, Brussels, are Italian.

Efforts are being made to establish a private Conservatory of Music in Milan. The Minister of Public Instruction has promised his support to the new institution.

Negotiations are pending between M^dme Lucca, of Milan, and Sig. Schira for a new grand opera, to be written by the accomplished *maestro* to a book by Sig. L. Fortis.

The choral society known as "Les Enfants de Paris" have chosen for their director M. Emile Pessard, in place of M. Lesceq, struck a short time since with mental alienation.

Señor Padilla and Mad. Artôt-Padilla contemplate giving a series of concerts in Sweden. Señor Padilla is, moreover, engaged next spring at the Imperial Operahouse, Vienna.

On the 26th ult. Dr Harar presented to Herr R. Wagner, in the name of the Germans of London, a magnificent album, containing the photographs of all Michael Angelo's frescoes.

There is a report that Salvini and Ernest Rossi will appear together at Florence. *Othello* is named as the opening piece, and it is said they will alternate the characters of Othello and Iago.

The number of Italian singers seeking engagements—"ancora disponibili"—comprised, a week back, 132 sopranos, 54 contraltos, 145 tenors, 98 baritones, and 37 basses, making 457 in all.

Mr Brinley Richards has been giving his lectures on National Music with success at Abergavenny and Newport (Monmouthshire), assisted by Miss Mary Davies and Miss Lizzie Evans as "illustrators" of the vocal portion.

Berlin possesses twelve theatres; five of the first class—namely, the Royal Operahouse, the Theatre Royal, Wallner's Theatre, the Friedrich-Wilhelmstädtisches Theater, and the Victoria; three of the second class; and two of the third.

They asked him—he was not averse to games of chance—if trente-et-quarante was played at Wiesbaden. "I heard it was," he replied, "but to reach the room you had to pass three others where there were roulette lay-outs. I never was able to penetrate that far."

The Lord Mayor has accepted the offer of M^dme Liebhart to set aside the proceeds of one night's performance at the successful concerts now being held at the Agricultural Hall, Islington, in aid of the Indian Famine Fund. His lordship has signified his intention of being present on the occasion.

Karl Georg Lickl, the first to introduce and popularise the harmonium in Germany, died on the 3rd ult. at Vienna, where he was born in 1801. He composed a great number of pieces for his favourite instrument, as well as for the piano, besides several operas, the title of one of the latter being *Faust*.

Mr Carl Rosa's Opera Company have been playing, with success, at Newcastle-on-Tyne. On the opening night the *Trovatore* attracted a large audience. M^dme Blanche Cole was the heroine, and Mr Packard, Manrico. The orchestra and chorus were everything that could be wished, under the experienced guidance of Mr Carl Rosa, who conducted.

The Philadelphia Permanent Exhibition was open for the first time upon a Sunday, on the 19th of August, when upwards of 10,000 of the working classes and business men, for whom it was opened, entered the building. There was a grand sacred concert given in the great music hall, which was crowded. Everything was conducted in an orderly manner; no machinery was at work, and no sales were allowed.

THE EVIL EYE.—The models employed for the picture which Mr Holman Hunt has in hand at Jerusalem took it into their heads that they suffered from effects of the "evil eye," and, pending recovery, declined to sit again. A new set of models has been engaged, and so the work goes on without much delay. Mr Hunt has suffered from attacks of fever. These incidents have delayed his return to England for a few weeks.—*Athenæum*.

THE NATIONAL EISTEDDFOD.—The surplus arising out of the National Eisteddfod at Carnarvon last month is upwards of £1,000, a pecuniary success said to be without precedent in Eisteddfodic annals. According to previous arrangement, the moiety goes to the University College of Wales, probably for the foundation of a Carnarvon scholarship, and the balance will be devoted towards

local objects, the selection of which has yet to be made. As next year's National Eisteddfod is to be held out of Wales—at Birkenhead—the Principality rests content with a Provincial Eisteddfod upon a large scale, and Menai Bridge has been selected as its *locale*.

The observations of Mr Brinley Richards on National Music in his lectures and concerts are instructive from many points of view. They will do much towards preserving the vitality of our ancient music, enabling us to perceive what is most graceful, beautiful and elevating in it. They will contribute to silence throughout the country the echoes of that low, tasteless, sensational music emanating from the atmosphere of music halls. They will prove conclusively the high claims of Wales to a national music of the greatest antiquity. It is in connection with this branch of his subject that Mr Richards best displays his learning and critical judgment. If his audiences were composed of musicians only he could establish the truth of his assertions in favour of our music and musical instruments from the nature of the earliest Welsh compositions themselves; but, as every one is not able to understand evidence of that description, Mr Richards shows himself prepared to decide the question by an appeal to history, from which standpoint his case is unanswerable. The great disadvantage under which Welshmen labour, in treating of ancient Celtic questions, is that, whether they speak of Gaelic or Cymric, they hardly ever prove themselves possessed of special knowledge from other than Cymric sources. This applies even to the late Thomas Stephens, of Merthyr. If we except Mr Rhys, Celtic Professor at Oxford, perhaps Mr Richards is the only Welshman who can look at Irish and Scottish antiquities as intelligently and impartially as at those of Wales, and the result is apparent in the spirit and tone which pervade his remarks. How rationally he accounts for the characteristics which distinguish Irish and Scotch music from Welsh, by showing us the very different principle on which the Gaelic and Cymric bards respectively strung and played their harps! Mr Stephens, whose learning on some subjects we all admire, made a clumsy job of this in his *Literature of the Cymry* by speaking of Irish tunes as being composed for bagpipes,—just as if the harp had been in remote ages the national instrument of the Cymry rather than of the Gael! Other races besides the various families of the Celtic stock, and more especially the people of England, owe gratitude to Mr Richards for the justice which has at length been done to their old National Music.—*Cardiff Journal*.

NAPLES.—The artists engaged for the San Carlo are Signore Teresina Singer, Giovannoni-Zacchi, De Giuli-Borsi; Signori Capponi, Patierno, Aramburo, tenors; Signori Medica, Belletti, M. Melchissède, barytones; Signori Gasparini and Padovani, basses.

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